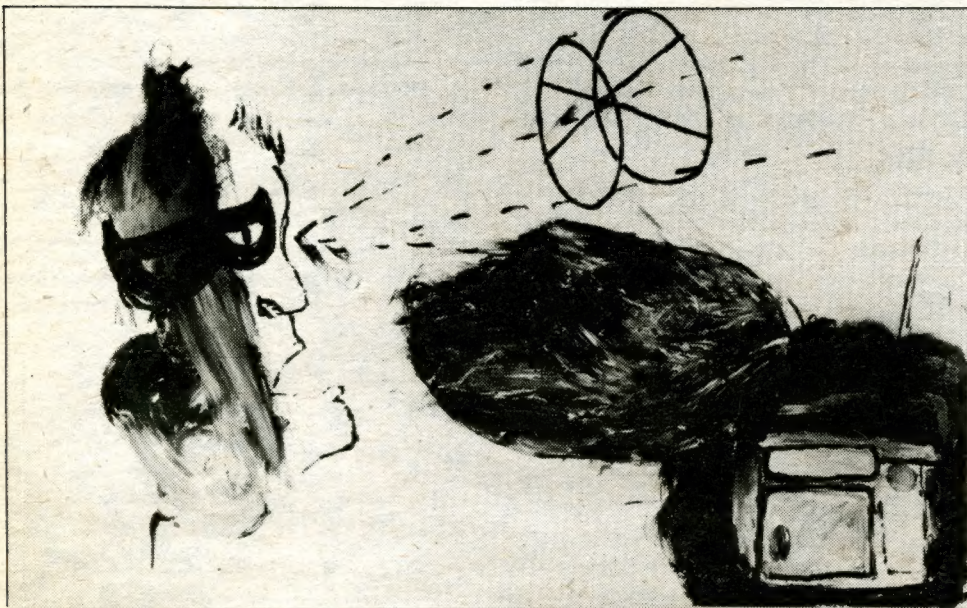


The thursday report



All Fired Up is one of the paintings by Lynn Hughes now hanging in Gallery Two. See page 6 for a closer look at the SGW galleries this month.

Health fair '82: The key to becoming healthy and wise

What will Concordia's Art Workshop be doing at Loyola's annual Health Fair on February 16 and 17?

It's all part of the overall *you*: your physical, mental, spiritual—and, let us not forget—creative well being.

This year's fair, to be held in the Campus Centre on Tuesday from noon to 5 p.m. and on Wednesday from 11 a.m. to 3 p.m., promises to be bigger and better than any of its predecessors. There will be "lifestyle assessments" using Health and Welfare Canada questionnaires given by nurses and doctors to help you identify your risk factors, "high-tech" equipment from the exercise science department to measure your fat, lung capacity and muscle strength, and

guidance department counsellors who'll teach you how to relax in "a quiet conference room off the main drag", says nurse Pat Hardt of Loyola's Health Services.

Wait! There's more!

Booths on nutrition (with samples of freshly-baked bread), venereal disease and birth control, hypertension (high blood pressure), environmental issues, alcohol and drug abuse, transcendental meditation and more will be set up for you to browse around in.

There'll also be CPR (cardio-pulmonary resuscitation) demonstrations, and on Tuesday from 1 to 5 p.m., free thalassemia screenings for those of Mediterranean

See "Health fair", page 2.

New scanning electron microscope

Zooming in for a close-up

By Minko Sotiron

The biology department has purchased an electron scanning microscope made possible by a \$102,510 grant from the National Science and Engineering Research Council (NSERC), according to Biology professor N.N. Kapoor, who made the application on behalf of himself and two other colleagues, Paul Albert and J.D. McLaughlin.

Kapoor explains that the scanning electron microscope (SEM) is unique in its large depth of focus, which permits three-dimensional surface topography of a specimen ranging from the low magnification of an optical microscope to the high magnification of an electron microscope. It can magnify objects up to 100,000 times. Because of this unique feature, SEMs have been used in many different fields from basic laboratory research to various industrial requirements.

For biology, the SEM has many functions, Kapoor notes. For example, it's used to study such things as the surface structures of various tissues and organs; whole or fractured quick-frozen specimens in the cold stage of the SEM; sectioned material by x-ray spectroscopy to reveal the elemental composition of the sample; and it can map the distribution of enzymes and antigens (foreign bodies) on the surface of cells and tissues prepared by appropriate cellular chemical and immunological techniques.

In industry, he continues, the SEM has been found particularly useful in failure analysis as well as for surface examination of semiconductors and fractured metal materials of building components. The microscope is also used in other applications when coupled with an x-ray spectrometer that permits the

elemental analysis of micron areas of a specimen. Geologists, for instance, find it useful in the analysis and study of rock structure and crystal analysis. Concordia's geology department, he adds, will also be using the SEM.

"Our SEM," said Kapoor, "the Hitachi S-520 model, is the latest in the market featuring a high secondary electron image resolution (60 Angstroms) and a computer system that controls super autofocus, a full automatic magnification system and many other functional operation modes."

As can be seen from the photographs on page 3, the SEM photographic apparatus produces finely defined pictures. Kapoor can focus on a feature of whatever specimen he is studying and then isolate that feature. From there, he can split the screen and

See "Concordia", page 3.

Calendars cost

Unless you're a new student, you now have to pay for your undergraduate calendar.

The decision to charge \$2 per book was made last spring as part of this year's \$3 million budget cut. Calendar officials estimate that \$30,000 will be generated by the new fee.

1982-83 calendars go on sale at university bookstores on February 16. If you're a newly-admitted student, you should receive a redeemable voucher with your final acceptance letter. The voucher entitles you to one free calendar from Liaison or Admissions offices on either campus or from any registrar's service point.

Full-time faculty and staff will continue to receive a free copy in the mail.

in this issue

Hello dolly. The dolls created by writer Adele Wiseman's late mother formed the basis for Wiseman's book, *Old Woman at Play*, and for her travelling presentation, *The Doll Show*. Wiseman talks about herself, creativity and her mother in conversation with Concordia's Roslyn Belkin, beginning on page 4.

Saunders and Nish

More capital campaign appointments

Rector John O'Brien has announced two appointments to the coming capital campaign organization. Development director John Saunders has been named capital campaign manager and history professor Cameron Nish, capital campaign coordinator.

Details of the capital campaign will be announced shortly. The amount of the campaign's goal is in the process of being finalized.

In the announcement, O'Brien said that the development office will be the focal point for campaign planning and operation. He stressed that it will be necessary to act quickly to prepare the campaign in the limited time available. He called on the university community to give a high priority

to any requests for information or assistance.

The role of the capital campaign manager involves initiating the necessary structures and carrying out the daily operations of the campaign, according to Saunders. He will help select the volunteer leadership and will provide them with pertinent background information, before and during the solicitation process.

Saunders will also serve as executive secretary to the campaign steering committee. He will be responsible for "keeping track" of campaign policy and coordinating it with the actions of the steering committee.

The capital campaign coordinator reports to the capital campaign manager, according

to Nish. His specific responsibilities will include advising the rector on the capital campaign. Where necessary, he will be the liaison between the campaign manager and the volunteers.

Nish's general responsibilities include coordinating the identification of areas in the academic community related to the promotion of the campaign's *raison d'être*. He will organize documents and other relevant material to assist the volunteers and staff in the "marketing" of the campaign.

Nish will coordinate the involvement of faculty, administrative staff and alumni personnel relative to a "back-up" role in campaign solicitation.

Lemming entertain you: A natural aphrodisiac may explain the rapid population growth found among such animals as lemmings, kangaroos and voles. Researchers working in the mountains of Utah and on the tundra of the Northwest Territories have discovered a chemical compound, found primarily in grasses and sedges, that "switches on" the female animal so that she

becomes reproductive earlier than usual. **Hollywood North goes west:** A retrospective of the last ten years of Quebec cinema is being presented in California this month and next. The program will be shown at the University of Southern California and at Claremont College before it's packed off to Berkeley for presentation by the Pacific Film Archives. (*Le Devoir*)

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Sex and the career woman

If you're a woman striving for a top management position, you've likely already experienced considerable frustration along the way. Like it or not, human sexuality factors do play a role in determining our successes and failures, not only in personal but also professional relationships.

To put it another way: "Being a woman in management or in a job that has traditionally been done by men can be a positive or negative experience, and can be constructive or destructive in human relations."

The quotation comes from Maria Kovacs of Concordia's Centre for Human Relations and Community Studies, and refers specifically to the centre's one-day workshop to be held on February 19. Entitled *Women in Management: Good Working Relationships...and the Other Kind*, the seminar is intended to provide "a clearer sense of who you are as a woman/person," how to choose appropriate actions and styles of relating by understanding what motivates others, and how to present yourself in ways that will attract the kind of visibility you need.

Some of the problems women face in the middle and upper ranks of the labour force are not knowing how to create a competent "female image" without coming on too strong; feeling stuck in the job; not knowing how to gain the confidence of one's colleagues; feeling stereotyped or discounted at work; being unable to diagnose a troublesome situation, and finding that people just don't listen!

Dr. Judith Segal, who will lead the day's

Welcome a-board

Four new members were elected to Concordia's Board of Governors at its last meeting. They are Lucien Bouchard, a Chicoutimi lawyer and the government's chief labour negotiator; John Dinsmore, a former deputy minister of education, now chairman and chief executive officer of Petromont, a Quebec crown corporation; L. Ian MacDonald, Loyola alumnus and well-known *Gazette* columnist; and Paul Martin, Jr., chairman of Canada Steamship Lines.

Martin's term expires at the end of this year, Bouchard and Dinsmore will serve until the end of 1983, and MacDonald's term ends in 1984.

events, has conducted extensive research into the field of women and management, including a particular emphasis on successful women in non-traditional occupations. She has a long history of training and consulting in the area, from working with the Pasadena police department all the way to the Korean Professional and Business Women's Association, and as a graduate of Sir George Williams and McGill universities, she is also well acquainted with any local problems that Montreal women may face when trying to "get ahead".

Segal's workshop will take place from 9 a.m. to 4:30 p.m. on the SGW campus, for a fee of \$90. For complete details or to register, call Maria Kovacs at 879-4353. **LR**

Yes, we have no more money

There will be no more money for visiting speakers this year, at least not from the university committee on visiting lecturers.

That's the word that has come down from Michael Sheldon, executive assistant to the rector and chairman of the committee.

Applicants to the committee who have already received confirmation of funding need not worry, however. They have been included in the calculation that shows that the committee has used up this year's budget.

Affected are people or departments who have yet to send in their applications.

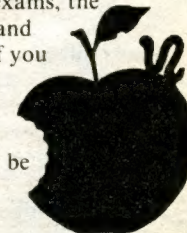
Health fair *continued from page 1.*

descent who fear they may be susceptible. On Wednesday, a podiatrist will be on hand to examine your feet, to see if they'll carry you where you really want to go in life.

Even the "friendly folk from Belmore House" are joining in. "Good for the spirit, too!" says nurse Hardt.

All of this is free of course—the friendly atmosphere, the physical exams, the relaxation, the brochures and even coffee on the house if you visit the "alcohol" booth.

We don't see how you can lose, but anyone can see what's to be gained. Don't be shy! **LR**



**CONCORDIA
UNIVERSITY**

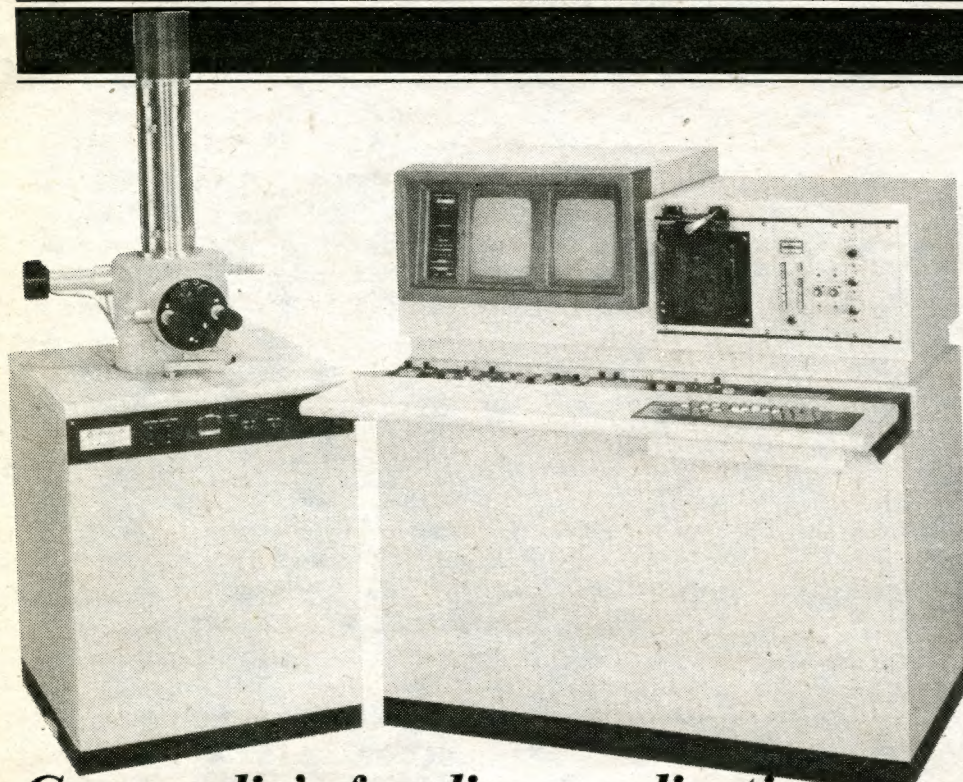
INVITATION

The Computer Users' Group and the Computer Science Students Association of Concordia University will be holding the third annual Small Business Computer Show on Tuesday, February 16th from 10 AM to 9 PM and Wednesday, February 17th from 10 AM to 5 PM. The show will be held on the mezzanine of the Hall building at 1455 De Maisonneuve.

The exhibition is open to the public and there is no admission charge. For more information, phone 879-7329 or 482-0320 Loc. 301.

When in Kansas... New faculty members at Kansas State University are given a "survival kit", an informal guide that spurns the staples of traditional handbooks—tenure, evaluation—for instructions on such everyday concerns as library use, parking privileges and commodities produced and sold by various university divisions. The style is friendly and down-to-earth. For example:

"Dorothy is fiction; tornadoes are real. Fortunately, Kansas have developed excellent early warning systems. The sirens get a local test every Monday morning at 10 a.m." And then there's this warning: "Kansans measure distance in time. When a colleague says, 'It's only about 2½ hours to Hays,' be prepared. That's 160 miles." (*The Chronicle of Higher Education*)



Concordia's funding application to NSERC was granted the first time around, an unusual occurrence that Kapoor attributes to the strength of the research being carried out by biology's invertebrate team.

continued from page 1

magnify that feature on one screen while retaining the original on the other.

He also explains how the specimens have to be carefully prepared for the SEM. First, he notes, they must be dried in a critical point dryer so the tissue won't shrink. Then, they have to be coated with gold so the surface can be conducted electronically.

Noting that the application for the SEM was approved on the first request, Kapoor points out that this is unusual and is a sign of the strength of the research done by biology's invertebrate team.

In general, Albert, Kapoor and McLaughlin will use the SEM to study insects. "Insects," Kapoor observes, "provide interesting research material. They are present in almost every habitat—land, air, salt and freshwater. Within each environment they have developed a great range of structural adaptations to adjust to varying ecological and physiological needs. Like all animals, they are faced with certain functional problems—sensory perception, feeding, excretion, respiration, water, tonic balance and so on. We are interested in the

anatomical variations with which these problems are tackled."

More specifically, Paul Albert has centered his work on the sensory systems of larval and adult insects in order to understand their functional capabilities. The SEM has been an invaluable tool in most of his studies, making it possible to visualize the form and structure (morphological aspects) of those sensory parts. It is especially useful in his current research on the eating habits of the spruce budworm. (See story, *TTR*, March 12, 1981).

For his part, McLaughlin has been studying the migratory behavior of *Cyclocoelum mutabile*, a digenetic trematode or parasitic flatworm including the liver fluke, which infects the air sacs of coots. Limited scanning electron microscopy of the adult flatworm has revealed morphological features not previously reported. McLaughlin's studies of the migratory stages of the liver flukes infecting avian respiratory systems will provide a greater understanding of the changes related to the development of these flukes and of their host-parasite relationships.

Kapoor is researching the stone fly (among other insects) which lives in streams under stones. The stone fly, he explains, exists for three years in the nymphal stage, then once out of that stage, it lives for a couple of weeks to mate and lay eggs. It's an important food source for fish. Since it needs oxygen and clear flowing water, it can also serve as an early-warning indicator of pollution. Kapoor is using the SEM to examine its osmoregulatory parts (refers to fly's ability to pass water yet retain its iodine ions to avoid being leached out) on the body surface resembling disc-like, flower-like structures.

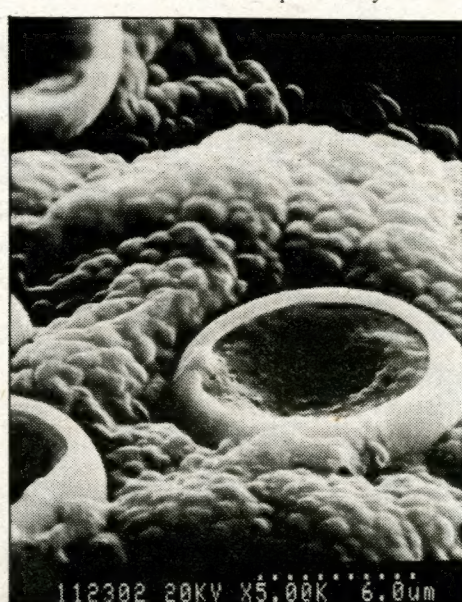
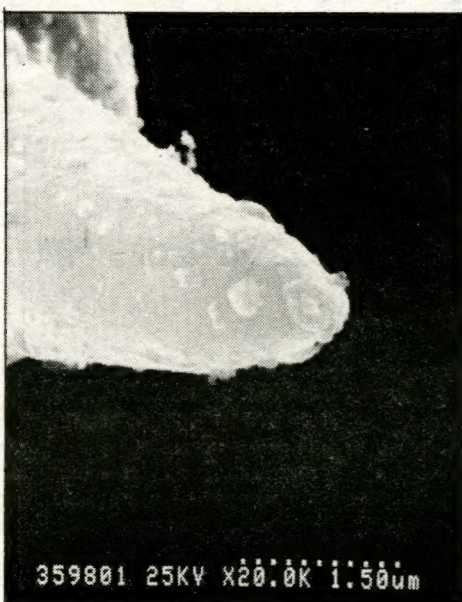
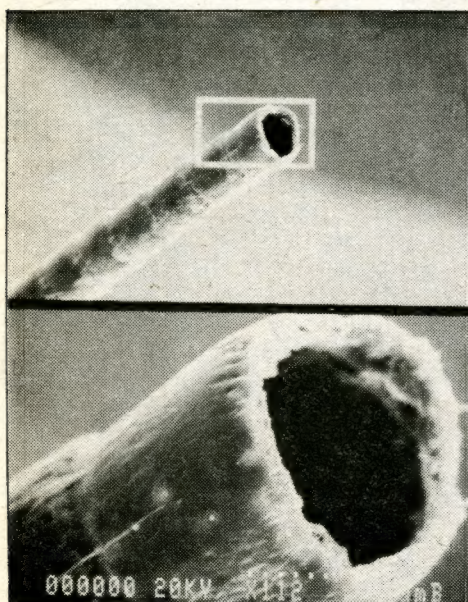
The SEM, Kapoor says, is already providing new interpretations of surface structures not understood previously.



AT A GLANCE

Concordia comings and goings: Welcome aboard to **Erika Montigny** in audio-visual, **Kristina Schewende** in printing, **Elizabeth Woroniec** in fine arts, **Jocelyn Guévremont** in electrical engineering, **Kerry Mell** in the registrar's office and **Helen Crossman** in payroll...Annex RC at 7308 Sherbrooke is the new home of both the **Institute for Cooperative Education** and the **off-campus course office**...Masked in the slight pay increase and retroactivity on your last paycheck was an increase in your **health insurance premium** (if you subscribe to the plan). You continue to pay half the cost of the premium (with the university covering the other half), but the single person premium has jumped to \$3.50 (your share: \$1.75) and the family premium to \$12.28 (your share \$6.14)....It was pointed out to us that an article that appeared a few weeks back on the reappointments of Dean **June Chaikelson** and Vice-Rector **Russell Breen** might be misleading. So a clarification: They have both been reappointed unconditionally to their respective positions. What is conditional is the length of their terms. They will definitely serve three years, by which time a report on a senior administration reorganization will be out. If the report concludes that things should remain as they are, Breen and Chaikelson will serve out their remaining two years (such appointments are normally for five years). If a reorganization is deemed necessary, their terms of office will expire at that time...If a man knocks on your door and asks to look at your telephone, don't worry. **Ma Bell** has sent out an army of elves to check her

More AT A GLANCE, page 6



SEM at work: The split-screen image (left) is an example of how the electron scanning microscope's operator can isolate a feature of this stone fly's antenna then split the screen, magnifying the desired segment. Top image is magnified 112 times, bottom, 560 times. The strange-looking object in the centre is the sensory peg on the mouthpart of the spruce budworm magnified 20,000 times. At the left is a SEM-produced photograph of a stone fly's osmoreceptor magnified 5000 times.

We're taking a week off!

With the rest of the university taking it a little easier between February 22 and 26, we at *TTR* have decided to do likewise and refrain from publishing on February 25, the Thursday of study week and the day before Rector's Holiday.

As a result, if you are planning to make use of our pages to publicize an event happening between February 18 and March 5, you'd better let us know as soon as possible so that we can include it in next week's issue. The deadline for back page submissions, as always, is Monday noon for Thursday publication. If you have any other submissions for the February 18 issue, please send them to the editor in BC-213.

We return on March 4 for five more weeks of news and features before calling it quits for the semester. The deadline for the March 4 issue is noon, March 1. Advertisers should reserve their space by Thursday, February 25.

In conversation: Adele Wiseman

Old Woman at Play



Adele Wiseman

In the summer of 1979, while octogenarian Chaika Wiseman was battling cancer, Concordia's Roslyn Belkin interviewed her daughter, Canadian fiction writer Adele Wiseman in her home in Toronto. The interview was first published in the *Journal of Canadian Fiction*, also a Concordia "property."

Wiseman, author of *The Sacrifice*, *The Lovebound*, *Crackpot* and winner of the Governor-General's Award for fiction, continued her mother's "celebration of life" by writing *Old Woman At Play*, a story that "has grown out of Adele Wiseman's fascination with her mother's prolific (doll-making) activity. The result is a book that is personal, intuitive and infinitely moving."

Since her mother's death a year ago, Wiseman has been touring the country with *A Doll Show*, a trip into time, life and art with hundreds of the dolls that Chaika made, first during childhood and then again for several decades of her later life. On February 12, then, at 8 p.m. in H-937, Wiseman appears with her "entourage", thanks to the English department and the Canada Council.

The Thursday Report thanks Roslyn Belkin for permission to reprint this excerpt from her interview with Wiseman. Belkin's dedication to Chaika herself follows.

For Chaika Wiseman, who died on January 2, 1980
Without teaching, she taught us to celebrate.

Belkin: In reading *Old Woman at Play*, I was particularly struck by your mother's attitude to nature: the ideas that it's all "from nature," and that there is no permanence; also, by her acceptance of death and of the faults in human beings.

Wiseman: If you accept impermanence, then you come closer to accepting the fact that you don't have to own a thing in order to enjoy it. This is part of the anti-greed theme in the book.

Belkin: In the long run, one can't be a possessor, and since we can't possess anything permanently, the best thing is to

give it.

Wiseman: To give it and to enjoy it, and to share the enjoyment, I think that somewhere along the line, this is related to *Testimonial Dinner*, about how it might have been otherwise. It might be otherwise if your whole attitude towards the gift of life and the gift of nature is a more generous, resonant one.

Belkin: I believe that genuine sharing is related to the artistic process, which you refer to in the book as "the most generous impulse known to man."

Wiseman: And some of the most unpleasant

people who have been artists, nevertheless, in spite of themselves, have had this tremendous urge to give, to make something and give it to the world, which, at any rate, gives them a bit of an excuse for being such horrors.

Belkin: Some of them, no doubt, never thought of it as giving. It was just what they wanted to do.

Wiseman: The urge to express positively, in an artistic way.

Belkin: Also the creation of a perfect whole. But so far as *Old Woman at Play* is concerned, the idea is, I guess, that it's not only in the Wagners of the world that this impulse exists, but in children, in all of us.

Wiseman: A lot of that is simply not known and never accepted because it is the ephemeral work of children and women and so on. The medium is not that of a male world which has expressed a desire for permanence through their art, through their conquests, etc.

Belkin: And success in their terms. In the book, you use Buckminster Fuller's phrase, "pinching off." I know many older people who, in their retirement, are very happy doing artistic things, and I also know some people who would like to do the same but are ashamed of what people will say. They're afraid they won't turn out a work of art. In turn, they "pinch off" the creative urges of others, of their children, for example.

Wiseman: Many people are only capable of perceiving what has been recognized in the past. We browbeat ourselves and others with false standards of art, and thus we frighten people away from simply not worrying about art and expressing what they have to express.

Belkin: And having fun.

Wiseman: And having fun at it. And playing, which is really what's more important. No one knows who is going to be perceived by later generations as the significant expressers of their age. And once again, who knows whether the perceptions of later generations are any more valid than anybody else's perceptions. We apply what is of use to us now.

Now, I'm not saying that great art does not exist. But I'm saying that it's all a part of a functioning kind of politic, where, in the pool of art which has survived at any current



Old Woman at Play and The Doll Show grew out of Adele Wiseman's fascination with her mother's prolific activity.



Chaika Wiseman at 82: Art as celebration and as healing.

time, you dip and you find what is most meaningful and most stirring to you. Now whether or not what you do is going to be in that pool for somebody else, really doesn't make that much difference. What does matter, though, is that you do it.

If you do it badly, according to the accepted standards, so what? Have fun, and in all that you do badly, you may, somewhere along the line, find yourself expressing something which is a revelation to yourself. It doesn't matter how much imitative or bad art you produce if, at some point, you can get the small thrill of knowing that you have put this thing together which is something new to you.

We've talked before about the notion that the way to destroy something, the way to immobilize an idea or a concept or a work of art, is by defying it. If you look at religions, when an idea or a kind of coming together of feelings becomes terribly dangerous, because it has the potential to change society in some way, what happens is that some people rush forward to surround it, to stake it out, to build fences around it, and to put it in a place where it is a captive, and anybody who wants communication with it is then led along a particular path towards it, so that everything is rigidified in relation to what was once a living kind of thing. It gets its own body of acolytes or protectors who keep you away from it.

And this is true of art, too. We get a beautiful statue and we stick it into a museum with a lot of other beautiful statues, so that people who want to have some contact with the work have to go to a special place. And there is a certain way you are supposed to feel, and a certain way that you are not supposed to feel. And this removes it from where it belongs which is in the core, in the heart of people.

Belkin: So many things which you describe your mother as doing are central to the artistic process as many artists experience it; for example, the ability to use an accident creatively.

Wiseman: This is the acceptance of a kind of

"No one knows who is going to be perceived by later generations as the significant expressers of their age..."

freedom. I know that we were taught in school (and this is one way of *not* learning a lesson which is given) that meaningful thinking moves from one logical thing to another, and that anything external is not meaningful because it's not coming from inside, or that it's the result of an accident.

In fact, most of existence is a chance thing, so that what comes from the artist is the ability to co-opt what happens to turn up and integrate it with the themes that are obsessing him at the moment. So, in fact, ideally speaking, the artist should be as open as possible to all the accidents in the world, because they may be ways of leading him to a more satisfying examination of what he's doing.

Belkin: Life isn't a straight line, so that thinking in a straight line involves a distortion of reality.

Wiseman: I know that I used to feel a little guilty when something just presented itself. I felt that I was cheating, that the really pure creative process has to all come from you in some way. This was before I had come to realize that I, in some way, exist out there, as much as I exist inside this sack of stuff (pointing to herself), that the receptors inside are made to receive and then to integrate and put out again.

Belkin: One of the effects of *Old Woman at Play* on many people to whom I've lent or given it, is that they take second looks at their own mothers. I think the book is unique in the sense that it celebrates a loving mother-daughter relationship, without apology and without fear. Unfortunately, in our society, people are afraid to say that they love their mothers.

Wiseman: This has been a kind of phantom for years and years in our society. It's partly related to the whole psychiatric theory that all your ills can be led straight back to your primary relationships with those to whom you were closest when you were young. And since the obvious person to whom you were close was your mother, the mama is to blame for everything that has gone wrong with you ever since. She has become, by a kind of slipshod use of thinking, of psychiatric thinking, the dung heap on which people throw all their offal, their personal discontent or their personal unhappiness. This was a strong literary fad, where young male writers were writing how mama destroyed papa.

Belkin: The Mrs. Portnoy syndrome.

Wiseman: Yes, but Mrs. Portnoy was a relatively late comer in the field. She is almost a caricature of these things.

Belkin: As *Old Woman at Play* progresses, your probing into the sources of your mother's creativity leads you to the realization that, in part, it represents her need to "engage with life".

Wiseman: And the way life happens to a person who is doing whatever the creating is. It's a way of responding to life and trying to cope with life.

Belkin: It's interesting, too, that so many aspects of your mother's art are just the same as the work of the so-called "great artist": the care, the endless patience, the willingness to wait. It's because she wants the thing to be the way she wants it to be.

Wiseman: The way she perceives it as possibly being, its optimal state of being.

Belkin: In looking at the work of other doll-makers, I've noticed the extreme delicacy of your mother's dolls compared to the sometimes crude manifestations of many other doll-makers.

Wiseman: It's her craft and freedom in her craft. Many of the cruder dolls are crude partly because the doll-maker doesn't have that experience of craft behind her, so that what you're getting is expression, and very often, moving expression; the crudeness itself has a kind of power. Of course, I also know some very, very marvellous doll-makers. But craftsmanship can be a very liberating thing, and my mother has reached the point where the craft is part of her. It releases energies.

Belkin: That's implied in the quotation about the Chinese calligrapher: "The Chinese calligrapher, they say, seeking perfection, was enslaved to his stroke, which he practised, day after day, year after year, all his life long. And then one day he found that his stroke had become his wing."



"What the artist does is take the accidental and make it submit to her craftsmanship, but the craft has to be there; otherwise the accidental is misused"

Wiseman: It's another quotation that I had to reconstruct. Somebody told it to me years ago, and it stuck with me, and I may even have distorted it and changed it, but my version of it has its own validity; this business of the stroke becoming the wing was my translation of the sense of the quotation as it was given to me.

Belkin: It seems to me there's a lesson there too. There's so much slipshod creation around these days which masquerades as art, and not too much attention is paid to the craft.

Wiseman: What you're getting is confusion of the two things. It's a confusion of the use of accident, which we were talking about before, with the idea of craft. The idea appears to be, and I think it's a faulty one, that in giving way and allowing the accidental total sway, you have to let go of your craftsmanship. What the artist does is take the accidental and makes it submit to her craftsmanship, but the craft has to be there; otherwise the accidental is misused.

Belkin: We've often talked about the fact that in order to stretch the boundaries of their art, artists often venture into a dangerous space which means taking a step over that boundary which divides us from what we call "madness." People are afraid of it, but it's a very important part of discovery. We cut ourselves off from this because we are scared.

Wiseman: Because it's such an internal trip in a way. That's part of it. In many ways, it's parallel to the activities of discovery like going to the moon, etc., but it's an inner space thing, a pouring out of what's inside you, and what's inside you is kind of immeasurable. And really, terrifying. I suppose people are afraid of getting lost in there, cutting off from what they know and getting lost in inner space. Of course, there's also the danger of beginning to worship dislocation in itself as, for instance, the drug-cult followers have done.

Belkin: To come back to your mother's art, people are scared, sometimes, even of such an innocent production.

Wiseman: Madness, chaos, or whatever is really so close to the surface with all of us, that the linear movement of our day-to-day existence that we have imposed on ourselves is really such a fragile framework for existence, and so hard won, that I think people are terrified of departing from the line and disappearing. The artistic enterprise means that you depart, to some extent, from what you already know. Your childhood has been a sort of reinforcement of yesses and nos and directions so that, finally, you cling to them, and it's terrifying to let go.

Belkin: But, as your mother's art shows us, one of the very strong artistic urges is to make sense of some of the things that



"You have to take two steps into chaos in order to move three steps into harmony"

happen in the artist's life, to make them coherent, so that it's paradoxical that we're afraid. If we weren't afraid, we'd be able to make more sense of our lives.

Wiseman: Yes, if we could trust, a little bit, the strength of our drive to harmony, trust the fact that you have to take two steps into chaos in order to move three steps into harmony.

Belkin: We've been talking all along about the unconscious in art, and I'm a little afraid that this emphasis may be misunderstood. I think what has to be emphasized is that there are conscious *and* unconscious aspects. When you said that certain elements in *Crackpot*, for example, came from the unconscious, you didn't mean that you didn't plan the overall structure.

Wiseman: No. I know when I'm fishing for trout. I know I'm not out there looking for sharks. That whole thing about the artist not knowing what he is doing is a lot of nonsense. And I think we have to differentiate between mystique and reality. This is related, sometimes, to different eras.

I know there have been eras where there was a deliberate limiting of the nature of one's perceptions of what one was doing; that is, when art was supposed to be coming down from the art goddess, when it was considered an act of inspiration, and it was an embarrassment to admit that you had sweated over this until, finally, she gave you precisely the exact wording of the inspiration you wanted.

I do know that because of this background, many artists of the generations, say, before mine, would rather die than admit to themselves that there was anything but this great mystery to what they were doing, that the mysterious coming down to

See "Your mother's", overleaf.

And that's an order: According to a 12-year study at the University of Manitoba, Canadians are prepared to let authorities do almost anything. In his book, *Right-Wing Authoritarianism*, psychologist Robert Altemeyer worries that "given the right circumstances—an economic or social crisis—we could wake up and find our rights and freedoms taken away". Altemeyer's study

demonstrates that people with authoritarian attitudes seem to be around in greater numbers than anyone has suspected. "We seem to be bringing up people who respond without question when those in authority request or command things" he says, adding that this "quiet behaviour" could become dangerous in a crisis. (see next page.) (UM Bulletin)



"Your mother's art makes one want to laugh out loud with pleasure."

continued from page 5.

them of inspiration was the real thing. The rest of it was preparation, clearing away the ground for the lightning to strike.

Belkin: It's a satisfying role to play.

Wiseman: Yes, you're not making money out of it.

Belkin: So you might as well play the romantic artist.

Wiseman: It's not necessarily playing. You might as well feel that you are, in some way, separate, because this is what society wants you to feel, this is what pleases them. It's a kind of extension of the artistic process, in some way, a kind of compensation.

Belkin: It makes you feel better about yourself.

Wiseman: I'm not, in any way, denying that there is enormous pleasure in the process, particularly at certain points where you are working and where things are coming to you, but just because the writer or the composer is doing it in the head, I don't think that it's all that different from the pleasure of people who are doing it with their hands.

Belkin: In that sense, your mother's art is pure. It's not all mixed up with this notion of herself as a being set apart. It's pure pleasure in the process.

Wiseman: And in the results, and in giving it away.

Belkin: Your mother's art makes one want to laugh out loud with pure pleasure.

Wiseman: This is a basic component in the way we respond to innocent art.

Belkin: In *Old Woman at Play*, you observe that your mother's attitude to nature is compatible with her Judaism.

Wiseman: Never, in any sense, has she doubted herself as a Jew. The Jew's basic consciousness is her own and the Jew's basic perception, his way of communicating with God. Mum doesn't say that nature is God, but she feels that nature is reality, and in no way does this conflict with anything which she has accepted as her Jewish identity. Over the years, the traditional observances have lapsed, so far as she is concerned.

She's an internationalist, essentially in

terms of peoplehood. For her, there are people of all nations who have flaws, but there are also people of all nations who have the same potential for good. Very often, when I have expressed bitterness towards non-Jews for one reason or another, Mum has caught me up on it and refused to let me get carried away by bitterness. She's balanced in a way that I sometimes find maddening. She's enormously fair.

And, in some ways, the fairness is the fairness of someone who has come through and survived. In order to survive, however, one has to be more than fair, one has to be active.

Belkin: I suppose it's partly her age. There's a greater tendency as one gets older to try to balance your life. In the same way, her art is a way of engaging with life, of making sense of life.

Wiseman: And reconciling it.

Belkin: And moving towards reconciliation. In *Old Woman at Play*, you talk about some of the horrors she has experienced; for example, the threat of the peasant guide to drown your then six-month-old sister, Miriam, when he was ferrying the family across a river during their escape from Russia. And yet, as you say in the book, your mother "celebrates every day".

Wiseman: In some ways, Mum is being fair about things which still have to be thought through. It's hard to celebrate every day when you have to fight to achieve a point where things are worth celebrating. And when you're in the thick of things, you can't always sit back and contemplate the ideal form of them. In other words, you can't always treat them as though they were abstractions.

Belkin: Your mother has been a fighter all her life. And she has thought through to her kind of perception, her kind of understanding of things.

Wiseman: I think that's very important, because with her, it's not an abstraction but the result of her lived experience, and also, she's at a certain point in her life. At different points of life, you have to respond differently. Now, mother is in a position, unfortunately, where she's relatively helpless in terms of actual response, where she has to have faith. And this is enormously encouraging to people who come to see her and speak to her, because they get things from her. Her expression is encouraging and filled with faith and hope, which I think is a marvellous place to reach towards the end of your life.

AT A GLANCE *continued from page 3*

equipment at Sir George. The check should be finished by early March...**Don't say we never warned you!** *There will be no TTR on February 25, the Thursday of study week.* That means that all events running from February 18 through to March 5 will be included in the February 18 issue and must reach public relations offices on either campus by noon, February 15...There will be no classes during the week of February 22, Concordia's first-ever **study week**. And all offices and most services will be shut on February 26, **Rector's Holiday**...May 31 is the deadline for the second annual **"Mémoire d'une époque" competition** sponsored by the Institut québécois de recherches sur la culture. The aim of the

The walls have ears, or hanging around the galleries

By Karen McCarthy

This month, Concordia's art galleries are offering not only an interesting combination of artists (both teach at the university), but a look as well, at two different traditions in contemporary art.

The Lynn Hughes exhibition in Gallery Two reflects a new type of painting - that of image painting. Her six oil paintings indicate that Hughes has developed a particular style and takes her work very seriously.

The curator of the art galleries, Sandra Paikowsky, booked the show eight months ago and is familiar with Hughes' work. "Hughes relates back to a longer tradition of contemporary art, but she does a new kind of painting. Hers are everyday symbols and the symbol of the image is very important to her."

The ear is the recurrent symbol in Hughes' exhibition. At first glance the paintings evoke a reaction of horror because they are so morbid and depressing. The lines of dark grey, black and blue are very harsh and any hint of brighter colours and shades is scattered in dots on the canvas. The triptych, entitled "Sensations", is less morbid and makes use of the image of the radio and even has the ear as a "seeing sense".

Hughes teaches ceramics at Concordia and is preparing a solo exhibition for Toronto's Grunwald Gallery. Her most recent Montreal exhibition was at Optica in 1980.

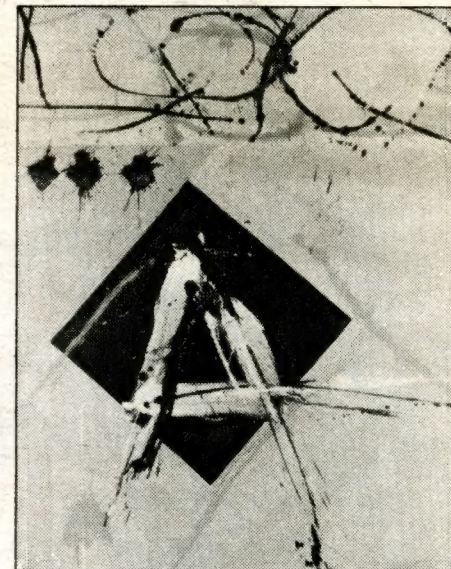
The large acrylic paintings of Robert Bigelow, in the Weissman Gallery, reflect abstract expression or as Paikowsky puts it, "He is of painterly abstraction."

Bigelow's paintings are very strong ones and he uses geometric shapes, presenting them in different variations in each painting. He uses dark shades of colour (such as orange, beige and brown) to cover the entire surface of the canvas, forming a solid background. Even though it appears that he

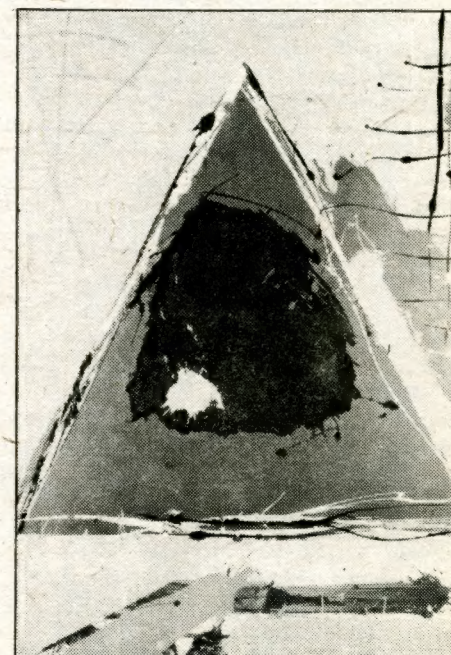
has just splashed paint on the canvas to form lines, it is evident that he did plan them. The paintings are extremely interesting and Bigelow succeeds in drawing your attention to the shapes. The paintings are not static, but it's as if the shapes are continually moving around on the canvas.

Bigelow teaches printmaking at the university and this is his second show in Montreal. He has a very fascinating background says Paikowsky, who points out that Bigelow worked as a painter for well-known artists, including Robert Motherwell and Jim Dine.

If you are at all interested in experiencing something out of the ordinary, it's worthwhile to stop by and see these two exhibitions. They run until February 20.



Robert Bigelow's exhibition at the SGW galleries could be subtitled "variations on a theme". These two untitled works form part of the show.



Karen McCarthy, a former editor of the Loyola News, is a final-year journalism student at Concordia.

And that's an order, part two: As part of his study on authoritarianism, psychologist Robert Altemeyer surveyed members of the Canadian Armed Forces and found that 76 per cent of soldiers interviewed would obey an order to close the House of Commons if they were so commanded by a prime minister who had seized power illegally; 92 per cent would obey orders to

arrest MPs who tried to enter the House of Commons; and 63 per cent would obey an order to shoot at demonstrators peacefully protesting the loss of their democratic rights and institutions. **Sue me:** A student at San José State University, convinced that she deserved an A+ rather than the B- she was awarded for a term project, is taking her case to court.

Continued from the back page.

CLASSIFIED

The rate for classified ads is 15 cents per word to 25 words, 20 cents per word over 25 words. All ads are payable in advance and no phone orders can be accepted.

WOMEN'S ART THERAPY GROUP FOR SELF-EXPLORATION THROUGH ART:

Groups conducted by qualified art therapists. For information call Tamara Reznick, 272-3853, or Lise Martin, 486-6795, (evenings).

FOR SALE: Leica Manual, \$25; Vivitar 283 flash, sensor, vari-angle, filters, \$100; 15-minute charger with Ni-cad pack, \$50; 32" photographic white umbrella, \$20; Lunasix 3 lightmeter (almost new), \$125. Call 843-3482 (evenings).

SUBLET: 1½, Cavendish and Sherbrooke. Two pools, indoor parking. \$164, negotiable. 483-3807.

NOTICES

DAYCARE SPACES: Now Available at Garderie Chez Picotine (a nonprofit daycare), 1819 Dorchester W. Takes children 3 months to 6 years of age; open 7:45 a.m. to 5:45 p.m.; full or part-time spaces available; nutritious snacks & hot lunches; bilingual program; field trips for older children fee-subsidies available from the government for qualified families. Call Maria Contardi at the Daycare: 937-3201 or Linda Bean (a parent): SGW local 8131. Or drop by during February, open house month.

MEN NEEDED FOR ALCOHOL STUDY: \$25 for 5 hours of your time. If you drink and are a healthy male 20-35 years old, see Kathryn in H-1052.

CREATIVE AGGRESSION FOR WOMEN: Saturday workshops, 9 a.m. to 4 p.m. Learn to express your natural aggression, constructively, in order to attain your fullest potential in everyday life.

DISTRIBUTION - T4s, TP4s, T4As, TP4As - UNIVERSITY FACULTY AND STAFF: Statements of earnings not picked up with the February 5 pay cheques available at the Students Accounts Office for staff who normally pick up pay cheques at Loyola, or at the Payroll Office for other staff, until 5 p.m., February 24. After that date, they will be mailed.

HAVE A NICE BREAK WEEK: In Cancun (Feb. 20-27), \$399 US (Triple occ.); in Florida (Miami) (Feb. 19-28), \$195 US (by bus, quad occ.); or in Acapulco (Feb. 21-28), \$375 US (quad occ.). Call Louise at 663-4303.

THREE DAYS/TWO NIGHTS IN NEW YORK: March 11-14, \$69 US (by bus, quad, occ.) 663-4303.

DEAN OF STUDENTS OFFICE (LOYOLA):

Room AD-129, is now open on Tuesday, Wednesday and Thursday until 10 p.m. for use of typewriters.

TRIP TO ACAPULCO: Feb. 21-28, US \$375, quadruple occupancy. Call Lynn at 483-3807.

ENGAGED ENCOUNTER WEEKENDS: A chance for couples planning marriage to deepen their trust and grow in their ability to share and communicate their expectations. February 19-21 and April 23-25 at Villa Marguerite, Pierrefonds. 484-4095.

WOMEN IN MANAGEMENT WORKSHOP: A workshop on *Good Working Relationships ... and the Other Kind*, with Dr. Judith Segal. February 19, 9 a.m. to 4:30 p.m. in 2085 Bishop St., Room F-107. \$90. For more information call Maria Kovacs at 879-4353. (See story this issue).

TRIP TO MEXICO: February 20-27, a trip to Cancun, Mexico, US \$399. Call 488-4389 anytime. Limited space available.

TRIP TO FLORIDA: February 19-28, Florida for 7 days, US \$195. Call 488-4389 anytime. Limited space available.

PERSONAL RELATIONSHIPS: February 12-14, a weekend of discussion and sharing at Lacolle on values, sexuality, communication and sex roles. \$15. 484-4095.

FALL MONTEE PLANNING WEEKEND: Belmore House is looking for a couple of people to represent Concordia in Quebec City (during Carnival) to plan the Fall Montée. 484-4095.

LEGAL AID INFORMATION: Free, confidential help for students with legal problems. Monday-Friday, 1-5 p.m.; emergency service through campus security at all times. HB-420, Loyola campus, 482-0320, ext. 512/513.

★★★★★★★★★★★★★★★★★★★★ HYPNOSIS

We are looking for people interested in participating in different hypnotic experiments. Starting this month, the hypnosis laboratory of the Psychology Department, under the supervision of Dr. C. Perry, will offer weekly sessions at which your level of hypnotizability will be assessed. Each volunteer will be paid at a basic rate of \$4.00. If you are interested, please contact Danielle Lenoir at 879-5804 or leave your name and phone number in Dr. Perry's mailbox in room H-531 (SGW campus).

★★★★★★★★★★★★★★★★★★★★

JOBS

Contact: May Patton, 879-8119.

PROGRAMMER/ANALYST - COMPUTER SCIENCE

Duties: To design, implement, document, and maintain computer software in a variety of fields as required by computer science faculty for their teaching and research (includes implementation of systems from other computer installations, as well as systems developed here); to act as a consultant for faculty.

Qualifications: A bachelor's degree in computer science or related discipline; broad academic background in scientific computing; ability to communicate well and work independently; experience with graphics applications or minicomputers.

Minimum hiring salary: \$20,000

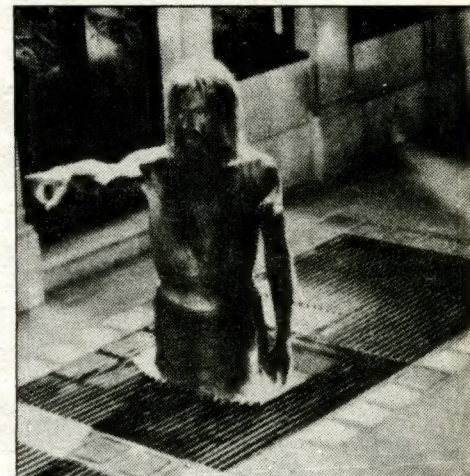
CLERK-TYPIST (S-2) - HEAD-DIVISION III

This is a part-time permanent position (three and a half hours a day, five days a week) and is restricted to internal applicants. If this position is not filled by a permanent employee, all qualified candidates are free to apply.

Duties: Preparation and entry of data using a computer terminal; dispatch of confidential documents to various internal departments; manual posting to ledger accounts; and key punching of budget information from encoded data.

Qualifications: Six months' related experience; bookkeeping experience; ability to deal comfortably in a service area, and work under pressure; terminal experience; precision typing (minimum 50 wpm).

Minimum hiring salary: \$6,340



Fredrich Ledbur in a scene from Fellini's *Juliet of the Spirits*, a film similar in style to *8½*. Both are being screened Sunday in H-110.

Notice of vacancy Faculty of Arts & Science

The position of principal, Science College becomes available to full-time faculty for a three-year term beginning on June 1, 1982. Nominations, applications and briefs relevant to the selection process will be received until February 25, 1982.

For further information about this position, contact Provost Martin Singer at 879-7200 or at H-401, SGW campus.

TO ALL CONCORDIA STUDENTS

INCOME TAX RECEIPTS

The following schedule is for picking up the Education Deduction Certificate (T2202A form) and the Tuition Fee Certificate (Receipt for income tax purposes):

Family Name A-L Feb 15 & 16
M-Z Feb 17 & 18

If you can not make it on the assigned days then you can come on the following:

A-Z Feb 19, 22-26

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EVENTS

Thursday 11
CONSERVATORY OF CINEMATOGRAPHIC ART: *Il Bidone* (Federico Fellini, 1955) (English subt.) with Broderick Crawford, Richard Basehart and Giulietta Masina at 7 p.m.; *La Strada* (Federico Fellini, 1954) (English titles) with Giulietta Masina, Anthony Quinn, Richard Basehart and Aldo Silvani at 9 p.m. in H-110; \$1.50 each. SGW campus.
ACCOUNTING SOCIETY: *Dressed to Kill* at 4 p.m. in H-110; Free with Concordia ID. SGW campus.
SPARKLERS CLUB OF CONCORDIA: Dr. Christine Allen on *Philosophy of Speaking with the Terminally Ill* at 1:30 p.m. in H-762, Hall bldg. (Please phone 731-4569 or 331-0039 if you are coming.) SGW campus.
LESBIAN AND GAY FRIENDS OF CONCORDIA: Discussion (topic TBA), 4 to 6 p.m., in H-333-6. SGW campus.
SCHOOL OF COMMUNITY AND PUBLIC AFFAIRS AND THE DEPT. OF HISTORY: Professor Robin W. Winks, Yale University, on *Creative Drift: Putting History to Use as a Diplomat* at 7 p.m. in the School of Community and Public Affairs' Lounge, 2149 Mackay St., SGW campus.
WEISSMAN GALLERY: Paintings by Robert Bigelow, until Feb. 20. Mezzanine level, Hall bldg. SGW campus.
GALLERY I: David Milne - *The New York Years, 1903-1916*, until March 13. Mezzanine level, Hall bldg. SGW campus.
GALLERY II: Paintings by Lynn Hughes, until Feb. 20. Mezzanine level, Hall bldg. SGW campus.
CONCORDIA MUSIC: Advanced music student Anna Szpilberg performs works by Mozart, Brahms, Rachmaninoff and Scriabin at 8:30 p.m. in the Loyola Chapel. Free.
JEWELLERY SALE: Today and tomorrow in the Loyola Campus Centre, Main Lounge. 9 a.m. to 4 p.m.
RUGBY FOOTBALL PARTY: Wolf & Kettle Pub, Loyola Campus Centre, 8 p.m. \$1 students, \$1.50 guests.

Friday 12
CRSG 89.1 CABLE FM: Interviews of Bill Bruford and Arian Belew of King Crimson, 1 to 4 p.m. 879-4598.
INTERUNIVERSITY CENTRE FOR EUROPEAN STUDIES & NETHERLANDS STUDIES ASSOCIATION: Dr. Peter H. Nelde, Director, Centre de recherches sur le plurilinguisme, Bruxelles, on *Conflit ethno-culturel et changement de langue à Bruxelles* at 5 p.m., ICES, 1193 Phillips Square, room 3400. For more information call 282-6193.
BIOLOGICAL SCIENCES: R. Clark, Macdonald College, on *Roosting Behaviour in the Common Crow* at 1 p.m. in H-1221. SGW campus.
COMMERCE AND ADMINISTRATION FACULTY COUNCIL: Meeting at 9:30 a.m. in AD-128, Loyola campus.
CINEMA AND PHOTOGRAPHY: Catrina Nieman, an organizer of the Maya Deren film project, a 3-volume work published by Film Culture. 879-8599.
VISITING WRITERS: Adele Wiseman, winner of the Governor General's Award for fiction, author of *The Sacrifice*, *Crackpot* and *Old Woman at Play*, will offer a special performance for all ages of her remarkable *Doll Show*, at 8 p.m. in H-620, Hall bldg. SGW campus. (See story this issue.)
GRADUATE STUDENTS' ASSOCIATION: A videotape series of discussions with J. Krishnamurti-Today *The Nature and Structure of Thought* at 8 p.m. in H-420. SGW campus.
Q-PIRG: General assembly at 7:30 p.m. at the School of Community and Public Affairs' basement lounge, 2149 Mackay St. SGW campus.
HELLENIC STUDENTS ASSOCIATION: Lecture and dance performance, 2 to 11 p.m., in H-110; free admission. SGW campus.
MEN'S HOCKEY: Laval at Concordia, 7:30 p.m.
MEN'S BASKETBALL: Bishop's at Concordia,



"This town is not Rome—it is my Rome...a creation of my own imagination," Fellini has said of the corrupt, glamorous, ugly city portrayed in *La Dolce Vita*. Anita Ekberg is featured in this scene from the film, which can be seen Saturday night in H-110.

6:30 p.m.
JEWELLERY SALE: See Thursday 11.
WOMEN'S HOCKEY: Concordia at John Abbott, 6 p.m.
WOMEN'S BASKETBALL: Bishop's at Concordia, 8:30 p.m.
VALENTINE/LADIES CHOICE DANCE: In the Campus Centre, with "Starlite". Free. 8 p.m.

Saturday 13
CONSERVATORY OF CINEMATOGRAPHIC ART: *Boccaccio 70* (Federico Fellini, Luchino Visconti and Vittorio De Sica, 1961) (English) with Anita Ekberg, Peppino De Filippo, Romy Schneider and Sophia Loren at 4 p.m.; *La Strada* (Federico Fellini, 1954) (English titles) with Giulietta Masina, Anthony Quinn, Richard Basehart and Aldo Silvani at 7 p.m.; *La Dolce Vita* (Federico Fellini, 1960) (English) with Marcello Mastroianni, Anita Ekberg and Anouk Aimée at 9 p.m. in H-110; \$1.50 each. SGW campus.
WOMEN'S BASKETBALL: Laval at Concordia, 1 p.m.
MEN'S BASKETBALL: UQTR at Concordia, 3 p.m.

Sunday 14
CONSERVATORY OF CINEMATOGRAPHIC ART: Children's series - *Mickey and the Lilliputians* (Walt Disney, 1934) (English) and *Fun and Fancy Free* (Jack Kinney, 1947) (English) at 3 p.m. *Bim* (Albert Lamorisse, 1949) (French) at 5 p.m. Both in H-110; \$1 each. SGW campus.
CONSERVATORY OF CINEMATOGRAPHIC ART: *Eight and a Half* (Federico Fellini, 1963) (English titles) with Marcello Mastroianni, Anouk Aimée, Claudia Cardinale and Sandra Milo at 7 p.m.; *Juliet of the Spirits* (Federico Fellini, 1965) (English subt.) with Giulietta Masina, Sandra Milo, Mario Pisu and Valentina Cortese at 9:15 p.m. in H-110; \$1.50 each. SGW campus.
MEN'S HOCKEY: McGill at Concordia, 7:30 p.m.
SUNDAY EUCHARIST: At 11 a.m. and 8 p.m. in the Loyola Chapel. Fr. Bob Gaudet, SJ, celebrant and homilist.

Monday 15
CONSERVATORY OF CINEMATOGRAPHIC ART: *Les amants* (Louis Malle, 1958) (English subt.) with Jeanne Moreau, Alain Cuny and Jean-Marc Bory at 8:30 p.m. in H-110; \$1.50.

COMPUTER CENTRE SEMINAR: *Timesharing* at 1:15 p.m. in H-635-2. Open to all faculty, staff and students. Pre-registration with the computer centre is required at H-927-8 or by calling 879-4423.
LIVE BLUES: With "Barrelhouse Revue" featuring Paul Iarrera and Sylvio Clauser. Loyola Campus Centre Main Lounge, 8 p.m. \$1.

Tuesday 16
CONSERVATORY OF CINEMATOGRAPHIC ART: *Comes a Horseman* (Alan Pakula, 1977) (English) with James Caan, Jane Fonda and Jason Robards Jr. at 8:30 p.m. in H-110; \$1.50. SGW campus.
CUSA: Stanton Friedman on *Nuclear Power? Yes* at 3 p.m. in H-110; Free with student ID. SGW campus.
QUEBEC LIBRARY ASSOCIATION: A meeting on *Libraries and Handicapped People* at 7:30 p.m. in H-762. SGW campus. Guest speakers will be Ann Kerby, of the Dean of Students Office, Jimmy Dubois, coordinator of the Handicapped Information Centre, and Sharon Pipon, librarian at Magnétothèque. A discussion and presentation of the Academy Award-winning film, *A Different Approach*, will follow. 879-2870.
CONCORDIA COUNCIL ON STUDENT LIFE: Open meeting at 4 p.m. in H-769. SGW campus.
HEALTH FAIR: Today and tomorrow in the Loyola Campus Centre. See story this issue for details.
MOVIE NIGHT: Loyola Campus Centre, Main Lounge, 7 p.m. Free

Wednesday 17
CONSERVATORY OF CINEMATOGRAPHIC ART: *Pierrot le fou* (Jean-Luc Godard, 1965) (English subt.) with Jean-Paul Belmondo, Anna Karina, Dirk Sanders and Raymond Devos at 8:30 p.m. in H-110; \$1.50. SGW campus.
COMPUTER CENTRE SEMINAR: *Text Editors* at 1:15 p.m. in H-635-2. Open to all faculty, staff and students. Pre-registration with the computer centre is required at H-927-8, 879-4423.
ACCOUNTANCY DEPARTMENT: William R. Scott, accountancy dept., on *Agency Theory* at 4 p.m. in GM-504, 1550 de Maisonneuve W. SGW campus.
LESBIAN AND GAY FRIENDS OF CONCORDIA: Representatives from Naches, Integrity and Dignity will address us, 6 to 8 p.m. in H-333-6. SGW campus. 879-8406.
FRENCH DEPARTMENT: Playwright Michel Tremblay, 2:45 to 4 p.m., in H-937. 879-5881. SGW campus.
LOYOLA FILM SERIES: At 7 p.m., Jean-Luc Godard's *Vent d'est* (1969, Franco-Italian), with Gian Maria Volonté. At 8:45 p.m., François Truffaut's *L'homme qui aimait les femmes* (1977, French), with Leslie Caron. English subtitles. F.C. Smith Auditorium. Free.
HEALTH FAIR: See story this issue for details.

Thursday 18
CONSERVATORY OF CINEMATOGRAPHIC ART: *Spirits of the Dead* (Federico Fellini, Louis Malle and Roger Vadim, 1967) (English) with Jane Fonda, Alain Delon, Brigitte Bardot and Terence Stamp at 7 p.m.; *Satyricon* (Federico

Fellini, 1968) (English subt.) with Martin Potter, Hiram Keller, Max Born and Salvo Randone at 9 p.m. in H-110; \$1.50 each. SGW campus.
BOARD OF GOVERNORS: Open meeting at approximately 1:15 p.m. in H-769. SGW campus.
CONCORDIA THEATRE: Tennessee Williams' *Small Craft Warnings* opens at 8 p.m. in the Chameleon Theatre, Loyola campus, with Bruce Duckat directing. The play runs today through Sunday and February 25-27. Free. 482-0320, ext. 582 or 482-0789.
WOMEN'S BASKETBALL PARTY: Wolf & Kettle Pub, Loyola Campus Centre, 8 p.m. \$1 students, \$1.50 guests.

Friday 19
CONSERVATORY OF CINEMATOGRAPHIC ART: *Harold and Maude* (Hal Ashby, 1971) (English) with Bud Cort, Ruth Gordon and Vivien Pickles at 7 p.m.; *Foul Play* (Colin Higgins, 1978) (English) with Goldie Hawn, Chevy Chase, Burgess Meredith and Dudley Moore at 9 p.m. in H-110; \$1.50 each. SGW campus.
BIOLOGICAL SCIENCES DEPARTMENT: Seminar - B. Chapais, McGill, on *Functional Aspects of Social Relationships in Rhesus Macaques* at 1 p.m. in H-1221. SGW campus.
SGW ART GALLERIES AND GRADUATE PROGRAM IN ART HISTORY: Guest speaker John O'Brien, curator of the exhibition *David Milne, The New York Years, 1903-16*, will speak on *Milne's Formalist and Non-Formalist Theories of Art* at 11 a.m. in VA-323, Visual Arts bldg., 1395 Dorchester W.
LESBIAN AND GAY FRIENDS OF CONCORDIA: Movie *Innocolletta e concetta* at 3:30 p.m. in H-110; \$1. SGW campus.
CONCORDIA THEATRE: *Small Craft Warnings*. See Thursday 18.
MEN'S BASKETBALL: McGill at Concordia, 8:30 p.m.
COFFEE HOUSE: Live entertainment, good coffee, great friendship. Belmore House, 8 p.m., free, all welcome.

Saturday 20
CONSERVATORY OF CINEMATOGRAPHIC ART: *Roma (Fellini's Roma)* (Federico Fellini, 1971) (English subt.) with Peter Gonzales, Britta Barnes and Pia de Doses at 7 p.m.; *Nine to Five* (Colin Higgins, 1980) (English) with Jane Fonda, Lily Tomlin and Dolly Parton at 9:15 p.m. in H-110; \$1.50 each. SGW campus.

Sunday 21
CONSERVATORY OF CINEMATOGRAPHIC ART: Children's series—*The Nutty Professor* (Jerry Lewis, 1963) (English) with Jerry Lewis and Stella Stevens at 3 p.m. *Robin des Bois et les Pirates* (Giorgio Simonelli, 1960) (French) with Lex Barker, Jackie Lane and Rossana Rory at 5 p.m. Both in H-110; \$1 each. SGW campus.
CONSERVATORY OF CINEMATOGRAPHIC ART: *Amarcord* (Federico Fellini, 1973) (French subt.) with Magali Noel, Aldo Brancia, Pupella Maggio and Bruno Zanin at 7 p.m.; *Casanova* (Federico Fellini, 1976) (English) with Donald Sutherland, Tina Aumont and Cicely Browne at 9:15 p.m. in H-110; \$1.50 each. SGW campus.

See page 7 for jobs, notices and classified ads

How to get yours in!

Do you have an event, notice or classified ad you want others to know about? We'll publish it on the back page, if you make sure we receive it no later than noon on Monday before Thursday publication.

Events and notices are published free of charge. Classified ads cost 15¢ per word to 25 words, and 20¢ per word over 25 words. Display rates are available on request.

Send your submissions to Louise Ratelle at Loyola (FC-212, 482-0320, ext. 689) or Maryse Perraud at Sir George (BC-213, 879-8497).